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information that it was in the form of a caryatid. One of the morions, that in Mr. Carhart's collection, is supplied with hinged ear pieces, on each plate of which is a lion mask.

A russet surface is to be found on many of the morions, but some are bright steel, some blackened, and a number of them have been blued. Probably they were all darkened originally, their gilded bands and medallions making a brave showing against the contrasting backgrounds, but some have fallen into the hands of caretakers with more zeal than wisdom, and so a number of unfortunate helmets have been scoured white. In this respect, as in others, the morion of the Severance collection has fared well. It is one of the best of a famous group of helmets, already valuable and becoming more so as the merits of fine armor are gradually appreciated. HELEN IVES GILCHRIST

DEALERS' PRINT EXHIBITION

An interesting and comprehensive exhibition of prints was held under the auspices of The Print Club in Gallery IX, commencing September twenty-ninth, with a private view for the members of the Club, and terminating on October fifteenth. At the private view Theodore Sizer, Curator of Prints and Oriental Art, was introduced to the members of The Print Club, while Douglas Moore, Curator of the Department of Musical Arts, took this occasion to present his original composition, a suite for the organ, with four subtitles: Fifteenth Century Armor, A Madonna of Botticini, The Chinese Lion and the Unhappy Flutist, and A Statue by Rodin. These pieces are an attempt to portray musically moods evolved by various museum objects. The first was an elusive little march; the second in the style of plain-chant; the third a descriptive piece in modern style; and the fourth the gradual emergence and development of a broad theme as suggested by Rodin's Man of the Age of Bronze.

The exhibition consisted of three hundred and fifty prints, each of the seven leading out-of-town dealers contributing fifty, covering a complete spread of four and a half centuries, beginning with Schongauer (1440-1491) up to Zorn (1860-1920), Cameron (1865—) and McBey (1883—). Dürer (both in wood and in engraving), the little Masters, the early Dutch landscapists, and Rembrandt were particularly well represented. Then followed the later Dutchmen, the Italians, the great French school of portrait engraving, Goya, the French litho-

graphers, the Barbizon School, Whistler and Haden, down to an interesting assortment of the work of modern English, French, and American artists.

It is a realization of The Print Club's desire to have shown in Cleveland, early in the season, the fine things collected by the various dealers during the summer months in Europe. The dealers most generously allow The Print Club to have the pick of their portfolios, for the short two weeks' period. All the prints were for sale, the range of price being from three dollars to six thousand. It is particularly gratifying to note that approximately twenty-seven per cent of the exhibition was purchased either by The Print Club for presentation to the Museum or by individual collectors. With these new gifts, which will be described in detail in the next *Bulletin*, the most serious gaps existing in the Museum's permanent collection will be filled. As the exhibition created a good deal of interest and favorable comment and has likewise been a success from pleasurable, practical, and educational points of view, it is the intention of The Print Club to repeat this interesting experiment next fall.

T. S.

NEW PRINT STUDY ROOM

In this age of machinery and quantity production, the all too common cry is that there is very little room for the arts. Etching, engraving, and lithography are among the few arts that lend themselves to this quantity production. Every print is an original. The copper plate, from which the print is made, is only a means to the end, and it might be compared to the artist's palette. In this suggestive, direct, and simplified art, one perhaps can get nearer to the artist than with painted pictures. Prints have the advantage of lasting well if properly cared for, as paper and ink are more durable, strange as it may seem, than canvas and paint.

The new Print Study Room, formerly the Conference Room, was opened to the public on October fourteenth, so that those who take pleasure in prints from aesthetic, technical, or historic points of view, may enjoy them undisturbed and in quiet with the proper reference books near at hand. Ample space, with good north lighting, is provided to spread out prints on racks for comparison. Reproductions of important prints in European collections, reference books and card catalogs are all within